

II Patrons of Art

- Can we speak of a court (royal) patron?

1. Main Patron of art in 18th Century (outside Eng in the Republic of Holland) was the court of the ruler - Thar, monarch. price ^{stagnant} ^{doge} etc.

→ Also aristocracy (as in England); Church (part. in Italy, Spain) ^{Portraits of the Bourbons of Austria}
the High Bourgeoisie - part. in Eng (model for painting in Holland)

↳ Salons in France (The Neckles) - ^{high bourgeois circles} Rousseau - Montaigne - Voltaire (aesthetics)

High art so much until late 18th Century - France

2. Court Art in France (esp. painting) - has nat. to cater to the needs ^{tastes} of the court
there differ - a) Le Brun for Louis XIV + RIGAUD [B]

b) Watteau (Götter) in Regency - [B] [D]
c) return to formality with Louis XV (Regency 1780) [E]
+ Nattier and Tiepollo

d) Privilege of court under Marie de Pompadour in 1760 - [G] [H] [I]
3 Boucher - LANCRET - Fragonard

e) Sentimentality under Louis XVI - see Le Voyer - Lebrun - Antoine [J]

How often
CHARVIN?
[J] [K] [L]

3. Monumental Art was typical

2 phases - ① ^{Baroque} Baroque & classical - Palladio (in Italy) [almost wholly royal]
in Louis XIV + Vergennes (1680) - Place royale Bordeaux-Rouen - Nancy (Starkes)
Palais Royal & Fontaine [aesthetics]

② Neo-classical (influence of Eng, aesthetics)
= from 1720 & style Louis XVI & Winckelmann etc - (1730-50)

→ Palais de Justice (1780)

Palais Royal Colonnade (of Orleans)

Other hotels of aristocracy with Rococo (Louis XV style 1760-1780)

III Changes in 2nd half 18th Century

French cultural domination during Baroque. Palatin period up to 1760.

1) in language - spoken at court by M. Thersa - Justus - Frederick
2) in monumental architecture - Versailles which at Louis XIV

2/ Challenge to British cultural dominance.

- 1) Influence of England -> the Novel. ^{R. F. Kenyon} R. Smollett (1720 - 1771) ¹⁷³⁴ ¹⁷⁴⁰ ¹⁷⁸⁵
2/ Neo-classicism vs. R. Adam
3/ Nationalism -> German literature - ^{Bequith - R. Wilson} French artists - J. L. David, Horatio (1785)

[Schubert] Talks turned in France -> Goethe, author of Young Werther
also (C. G. Schlegel) (Ossian, Ballads)

- 3) Arrival on the scene of a "bourgeois" form of art which leads to displace or undermine the previously dominant position of aristocratic art form.

IV A Bourgeois form of art - or 'cultural revolution' of Middle class

1/ Meaning - one in which bourgeois tastes began to impose a distinct pattern of their own

Motivation for Bourgeoisie to become patrons of art - by had long applauded Italian opera, but for portraits by Largillière & France & Reynolds & Gainsborough in England; & built themselves fashionable houses in the City or German & of Champs-Élysées. In this way opening aristocratic or aristocratic way of life: particularly true in France almost through Revolution.

2/ This middle class outlook most advanced in England (in Holland, merchants had long become patrons) - not surprising in City of London as ^{capital} ^{not capital} with coffee houses, also the country of India, Persia.

- 1/ The Novel - Defoe, Richardson, Fielding, ^{Realism & Native} Middle-class Morality, French commentary
- 2/ Portrait art - Hogarth - a challenge to authority of aristocracy, ^{bourgeois morality}
- 3/ Garrick's 4 'versions' of Shakespeare in 1769 audience. ^{Plutarch} "dramas" of Hannah More (1795) ^{Plutarch} ^{Plutarch}

3. In France - 1/ the Drama: ^{Le Père de famille} (1785) / followed by ^{Le comédien bourgeois}